



The Carmel Pine Cone

49th Year, No. 30

THURSDAY, JULY 25, 1963

Copy 15c

Editor's Window

For some Fey reason there is a stiff breeze rampant this afternoon. The pine tree outside the window is a little huffy about it, at least she seems to be tossing her head a bit. On this sort of day you are fated to meet someone clutching hat and market bag who wants to duck into a doorway for a minute with you to rearrange herself and life in general. We did. We were asked, "What exactly does the 'Pine Cone' stand for?" The reply, obviously, was, "That's a good question!" So, clutching hat and groceries we came home, looked out the window at the pine tree, who was still indignant, and started thinking about it.

Well, there is a lot we put up with (up with which we put?) There are many things for which we do not stand at all. No use to worry about those because they will never appear on these pages; unless we are overcome with wrath. (with wrath overcome?)

I like to think "we" are for people; in particular the people of Carmel. The editorial "we" has always been a subject of annoyance, regarded as not quite democratic, too distant or something to hide behind when the subject may be delicate and not too popular. Frankly, have you ever confronted a "we" in person? Under last midnight's sky, however, it took upon itself an entirely different interpretation when Vespers of the Blessed Virgin and Magnificat were presented at the Carmel Mission Basilica. "We" were there, as many of us as could be. Candles flickered on the altar, in the courtyard. "Our" eyes were alight. "We" heard many times the exclamations of those present concerning the fact that the Milky Way was so clearly visible in the sky — more than usual, it seemed.

"We" listened, watched, some of us prayed; several artists sketched in the courtyard. A child here and there in the shadows slept — what a magnificent lullaby. The absence of the moon was actually welcome; it would have been too theatrical and, for once, a spell-breaker. The intermittent play of light and shadow, almost dream-like movement and active stillness of "us", blended so beautifully with the scene. The audience might have been a ballet; the sound of soft footsteps on stone, a voiceless chorus.

The meaning of "we" is now defined. We are all of us, together, seeking, enjoying, wondering under circumstances that could scarcely be duplicated anywhere in the world.

"We" are a part of Carmel and a part of such sometime magic as last night afforded us. That is what "we" stand for. Thank you ma'am with hat awry and shopping bag for asking.

NEW SCRAMP HEAD

Bob Sherry, Monterey radio executive and Carmel Valley resident was named president of SCRAMP (Sports Car Racing Association of the Monterey Peninsula) at the group's July 19 meeting in Monterey.

Mr. Sherry will serve as president of the charity service organization through this fall's Monterey Pacific Grand Prix, which takes place October 18-20 at the world famous Laguna Seca road race course.

This Week End — Finale to Bach Festival of 1963 REVIEW

BY JOHN CALDER

Beg, borrow but by any means try to steal some of the sounds from the Carmel Bach Festival's final sessions Friday, Saturday and Sunday, a repeat of last week's glorious three days. Other musical events on the Monterey Peninsula — some more highly touted — must be measured against the stature of this Festival. For music, artists and pageantry there is nothing so far can be compared to it and once witnessed at Sun-set and the Basilica can never be forgotten.

The music sings for itself and has for the last three hundred years. If the cathedral stands as a symbol of spiritual aspiration for the Middle Ages, certainly the music of Johann Sebastian Bach and those who surrounded him is the symbol of musical aspiration since the Renaissance. The music commands a sacrifice of abilities, no less for the seemingly simple than for the more ambitious works. The abilities of the artists involved with the Festival are given unsparingly and without condescension to an audience.

At last Friday evening's concert at Sunset, the lofty promise of previous seasons was extended and fulfilled. The spirituality of the two sacred cantatas, Nos. 79 and 53, by J. S. Bach and the Magnificat by C.P.E. Bach provided some necessary ballast to our windward days. The first cantata, "Gott, der Herr", set a mood of comfort and assurance while the second, "Schilige doch", of resignation and renewal. The Magnificat, less often heard than J. S. Bach's Magnificat in the same key, suggested in the spriteliness of the violins a spiritual rejuvenation and the near presence of a Mozart whose "Jupiter" Symphony was to be heard the next evening. Nance Smith, soprano, Pauline Law, alto, George Gibson, bass all contributed equally to the success of the first cantata of the evening; and Pauline Law along with Carol Todd, a fine soprano, Richard Riffel, tenor, and the professional bass, Robert Oliver, contributed to an inspiring Magnificat. The second cantata of the evening, really a solo aria, was ably performed by the contralto Mary MacKenzie who was enthusiastically applauded.

The pace and variety was increased by the appearances of Raymond Dusse, oboist, and the grande dame, Alice Ehlers, harpsichordist; something of the fervency and self-assurance of these two sparked the evening. J. S. Bach's Concerto in A Major performed first with oboe d'amore and then later with harpsichord presented a subtle study in contrasts of liveliness which counterbalanced the sacred music.

At All Saint's Episcopal Church last Saturday morning some great music and some welcome comic relief was provided by Mesdames Ehlers and Heinitz at the lecture-recital of works by J. S. Bach and the little known Marin Marais; the latter is a favorite of Eva Heinitz which was proved by her playing of a suite of his for viola da gamba. She was exceedingly amusing in her description of how she is able to play either cello or viola da gamba — related to the lute and coincidental in time with the development of the cello — since they are bowed differently. Alice Ehlers was equally humorous and charm-

ing in her explanation of the harpsichord and her comments on an early piece of program music of J. S. Bach. The most impressive event was their playing the first sonata for viola da gamba and harpsichord by J. S. Bach; in the sonata, here is Bach the man thinking aloud. If the viola da gamba seems less agile in the upper register than the cello, it proves its worth in deep resonances.

What a joyous evening to have ended on a note of quiet melancholy! But as Robert Burton wrote some sixty years before the birth of J. S. Bach and within the age of Monteverdi:

Many men are melancholy by hearing musick; but it is a pleasing melancholy that it causeth; and therefore, to such as are discontent, in wo, fear, sorrow, or dejected, it is a most present remedy: it expels cares, alters their grieved mind, and easeth in an instant.

So it was Saturday evening which began with two jaunty, rococo, Italianato selections: the concerto for flute in G by the little known Johann Joachim Quantz, and a suite for viola da gamba by Telemann. In the first, Louise Di Tullio, who contributed much to the success of the contralto aria last evening, received the appreciation she deserved for her crisp, clean fluting. What a vivacious opening to be sustained by Eva Heinitz in the Telemann Concertante; her concern for the tuning of the viola da gamba brought a ripple of mirth, accepted with good will on both sides of the stage; her selection complimented her genius, and in the Bourree and Gigue movements she added to the inner merriment of all. J. S. Bach's Solo Cantata No. 51 with its rising and concluding 'Alleluia' brought jubilation; Carole Bogard, soprano, a new-comer to the Festival who was obviously under strain, was ably assisted through some of the difficult passages by Edward Haug, whose baroque trumpeting heralded an evening with Handel, Rosemary Waller concertmaster, who assists everyone throughout the Festival, and John Loban, violin.

The Bach Festival Orchestra was finally heard in force — all the gifted musicians under the dedicated hand of Sandor Salgo — in Mozart's "Jupiter" Symphony, that masterpiece of youthful vivacity and premature sorrow. The orchestra proved itself a cohesive yet flexible body, the strings and winds and timpani working together as if never apart. The "Jupiter" — the finest thing so far! If Saturday night is assumed to be 'pop' concert night, this ambitious group gives you, a magnificent "Jupiter". The reaction to this symphony was so overwhelming, Sandor Salgo displayed the capabilities of two sections of the orchestra in selections from J. S. Bach: the wind instruments, in the Menuet from the First Brandenburg, jammed together so expertly that Salgo let them have their way; the strings took over next in the plaintive, familiar Air from the Suite in D, concluding the program to the audience's reluctance.

It is Sunday afternoon and a soul-lifting performance of the massive Passion of Our Lord Ac-

cording to St. John by J. S. Bach. What is attempted by this music has been tried in every great art form in Western Culture — man what art thee? Because this work is based upon a religious premise, it is concerned with man's becoming and being; it begins with the cry of man for a master of himself or a discipline as Bach knew it through his music with the choral prologue, "Lord, Thou our Master", through the arrest of Jesus, the denial of Peter, the trial of Jesus, the Crucifixion, the descent from the cross and burial, with which the chorus sings the gentle "Rest well, Beloved" and the chorale asks pleadingly as if in repetition of the prologue, "O Lord, Thy little angel send".

Throughout there is both despair and hope, separately expressed at one time, mingled at another. And so the world goes as man does as repetitious and differentiated as Bach's music; in the one is the many, in the many the one. It takes a Bach, a Mozart, a Shakespeare, a Milton to even attempt to combine the divergent two; it is this tenuous tension between the one and the many, unity and disunity, the artist and his material which sets fire to the imagination with each creation and re-creation, even of the St. John Passion. No one will be satisfied until it is performed again and then again.

To say then, that the Passion was completely satisfying would be untrue; that would be the end. But the music was satisfying. It is easy to be overcome by the tender chorales as sung by this group at the Festival; "O, wondrous love", "O mighty King", and especially "In my heart's inmost kernel" are more difficult to resist than accept. The entire chorus in "Crucify, crucify", "We have a sacred law", "We have no King but Caesar", "Write though not, the King of Jewry" is irresistible; emotion will overcome you. Be careful. And the contrapuntal precision of the four Roman soldiers (performed by Barbara Phillips, Lenoir Hosack, Kelvin Service, and George Gibson) in "Let us not divide it" is a smash, and the word is not used disrespectfully.

James Schwabacher is an excellent Evangelist; his high notes are sweet and mellow, his enunciation clear and his pronunciation of "crucify" has to be heard. Robert Oliver as Jesus is as competent as he was in C. E. P. Bach's Magnificat — no, better; he brought forth richer bass tones. Bruce Remsberg sings as enthusiastically in the Festival Chorale as he does in the role of Pilate. Carol Todd gives her lovely voice to "Release, O my spirit"; Mary MacKenzie is again heard; Rachard Riffel, tenor, is more relaxed than Friday evening, and Paul Mayo's tenor voice grew a little tired with his long, strenuous solo. Again these people are substantially backed by solo instrumentalists and orchestra.

A respite from a musically exhausting weekend was provided by Putnam Aldrich of Stanford University who gave a scholarly and entertaining lecture Monday morning at All Saints' on Monteverdi and his Vespers of the Blessed Virgin (1610), selections from which were given at the Carmel Mission Basilica on Wednesday evening 11:00 P.M. and will be reported upon next week in the Pine

CARMEL LIBRARY
BOX 500

Cone. Interestingly, as Mr. Aldrich pointed out, Monteverdi turned from secular music to sacred music, probably because of monetary necessity, and composed music which satisfied the criteria of the clergy as well as being pleasing to the laity. The Vespers performed at the Basilica is not a religious program, he said, but a "reasonable and representative concert" from the Vespers. He illustrated the essential components of the Vespers, made up of Psalms, Hymns and Magnificat, by means of a recording and the soprano voices of Carol Todd and Carole Bogard in a duet from the Vespers. The litany section or soprano 'sonata' has characteristics which point forward to the cantatas of Bach.

Monday evening's so-called 'Didactic and the Dramatic' program was purposeful and much less exciting musically. Not that the music was any less significant, but it was not any more significant than what has been heard; and the comments by Putnam Aldrich were no less cogent and instructive than those of his morning lecture. But, and it is a meaningful 'but', the program was fragmented and disappointing. Maybe it was Monday blues; the instrumentalists who played in the Musical Offering by J. S. Bach, except in a few sections and primarily in the trio-sonata, the finest thing of the evening — seemed to have been exhausted by the weekend. That is understandable, considering what they had given of themselves. Raymond Dusse was slipshod and had to be supported by the fine bassoon of Cyrie Perry; the concluding six-part fugue with string orchestra sounded like something by Bach arranged by Leopold Stokowski. Analysis is fine but sometimes a scholar can analyze music away; he is either making a mountain out of a mole hill or a mole hill out of a mountain. It was an interesting exercise and experiment but not a satisfying evening. A rather showy chorus from the Judgment of Solomon by Carissimi highlighted this short 'opera' with narrator and was repeated as an encore to close the program. Something of this chorus is in the work of Carl Orff, and maybe that was why it was exciting.

A piano recital by Randolph Hokanson at All Saints on Tues-

(Continued on Page Thirteen)

Feathers... From the Shaft

No. 17

Since yesterday, how things have changed, I view with great alarm that preparations are arranged to sanitize the farm — deodorize the cows and chicks, and sweeten up the horse; with orange blossoms in the mix to feed the pigs, of course.

No more the outdoor privies grace the classic country scene; and barnyards now have given place to lawns and golfing greens. They've purified the atmosphere, and given bugs the knife; with vitamins they've added years to Man's expectant life.

We all should hail this with delight — be glad we'll live so long; but, darn it, almost overnight they're going at it wrong! According to the latest news from England's hallowed halls, they've turned their purifying crews beyond where duty calls.

Historic custom handed down protects men's private sports; so why should any man expound just where and whom he courts? To arms! my fellow countrymen, Arise! lest we endure a loss of liberty, and then a drive to make us pure!



Remember This Name

Ominus Hirshbein, pianist who formerly resided in Carmel with his wife Jessica while doing his army stint, is again at the Aspen Music Festival and Music School in Colorado. Last week he performed the Beethoven Piano Sonata Op. 27, No. 1 in E flat in a recital at the historic Wheeler Opera House.

Mr. Hirshbein last appeared in Carmel in May, 1962. He has since performed in other California areas as well as in New York, Canada and Aspen. He is a student at the Juilliard School of International famous Mme. Rosina Lhevinne, teacher of Van Cliburn, and of Jeaneane Dowis.

We confidently predict an excellent future for this talented young man.

Also studying at Aspen this summer with Norman Carol, Concertmaster of the Minneapolis Symphony, will be the Rev. H.M.M. Nicholas of Carmel.

Frequent visitors to the school from our area are Professor and Mrs. Walter Jennings.

Santa Cruz, California

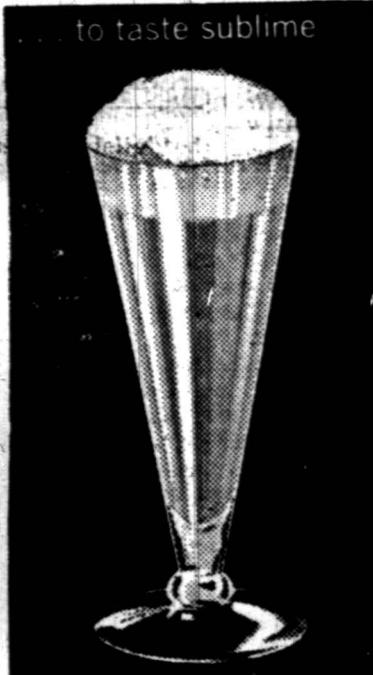
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Tub-Thumping

Seven bills establishing the right of citizens to bring personal injury and damage suits against public agencies in California were signed today by Governor Edmund G. Brown.

The legislation re-defines government's "sovereign immunity" against law suits resulting from the negligence of public employees or the dangerous condition of public property.

Authored by Senator James A. Cobey, D., Merced, Senate Bills 42, 43, 44, 45, 47, 483 and 484 are the outgrowth of a two-year study by the California Law Revision Commission.

Until January 1961, with certain exceptions all public agencies in California were immune from personal injury or damage suits resulting from employee negligence or improper maintenance of public facilities.

But in that month, the State

Supreme Court ruled that a Northern California hospital district could be sued for the claimed negligence of one of its employees.

The 1961 Legislature then enacted a moratorium on such suits until September of this year. In the interim, the Law Revision Commission conducted a series of hearings throughout the state. Senator Cobey's bills generally follow the recommendations of the commission, but with greater safeguards for government.

Under the new laws, subject to certain restrictions, a government agency is liable for:

1. Injury resulting from the negligence of its employees in the course of their employment.
2. Failure to exercise reasonable diligence to comply with mandatory duties imposed by law.
3. The dangerous condition of public property.

No, 573

Among the specific exemptions

from liability that will remain in the law are:

1. Discretionary acts of officers and employees.
2. Enforcing the law with due care.
3. Acts in good faith under the apparent authority of an unconstitutional law.

In addition, "the public entity must identify public officers and officers and employees for judgments based upon any act or omission in the scope and course of their employment."

4. Failure to adopt and enforce laws.
5. Acts in connection with issuing, denying or revoking licenses.
6. Inspections of private property.
7. Failure to establish police or fire departments.
8. Adequate police or fire protection.
9. Failure to provide a jail or correctional facility.

LEGAL ADVERTISEMENT

LEGAL ADVERTISEMENT

LEGAL ADVERTISEMENT

STATE OF CALIFORNIA DEPARTMENT OF PUBLIC WORKS DIVISION OF HIGHWAYS

NOTICE TO CONTRACTORS

Sealed proposals will be received at the office of the State Highway Engineer, Room 5101, Public Works Building, Sacramento, California, until 2 o'clock p.m. on August 28, 1963, at which time they will be publicly opened and read in the Assembly Room of said building, for repairing a bridge on State highway in accordance with the specifications therefor, to which special reference is made, as follows:

Monterey County, at Limekiln Creek, about 2 miles south of Lucia (V-Mon-56-C), a bridge abutment to be repaired.

Bids are required for the entire work described herein.

Plans, specifications and proposal forms to be used for bidding on this project can only be obtained at the office of the State Highway Engineer, Public Works Building, Sacramento, California.

Plans and specifications may be seen at the office of the State Highway Engineer at Sacramento, at the offices of the District Engineers at Los Angeles and San Francisco, and at the office of the District Engineer of the district in which the work is situated.

No bid will be considered unless it is made on a blank form furnished by the State Highway Engineer and is made in accordance with the provisions of the Standard Specifications and special provisions. Each bidder must be

Basic rate

per hour

Classification

H and W

Employer payments for

Vacation

Pension

14½c phw(1)

15c phw(1)

15c phw(1)

5c phw

13c phw

15c phw

15c phw

20c phw

16c phw

25c phw

10c phw

3.83(7) Assistant to engineer

3.675 Asphalt ironer and raker

3.525 Asphalt shoveler

4.105 Carpenter

4.05 Cement mason

3.98(7) Compressor or pump

3.525 Concrete laborer

3.98(7) Concrete mixer operator

(up to one yard)

3.425 Flagman

4.64(7) Heavy duty repairman

4.83(7) Heavy duty rotary drill rig operator

3.675 Jackhammer operator

3.425 Laborer

4.93(7) Operator of power shovel, crane, dragline, clamshell or backhoe (up to and including one yard)

3.525 Operator of vibrator and all pneumatic, gas and electric tools

4.46 Piledriverman, bridge, wharf and dock builder

4.83(7) Power blade operator

4.50 Reinforcing ironworker

4.48(7) Roller or self-propelled compactactor operator

4.73(7) Tractor loader operator

(up to 2 yards capacity)

3.665 Truck driver (under 4 yards water level)

3.74 Truck driver (4 yards and under 6 yards water level)

3.95 Truck driver (6 yards and under 8 yards water level)

4.20 Truck driver (8 yards and over water level)

3.665 Truck driver (flatracks under 10,500 pounds)

3.775 Water truck driver (under 2,500 gallons)

(1) or due as shift differential pay

(2) travel time is considered as time worked

(3) including overtime hours and each full hour's pay due employee as shift differential and as pay for half days and full days

(4) shift work based on hours paid

(7) at Union's option, portion of increase may be applied to fringe benefits

DEPARTMENT OF PUBLIC WORKS

DIVISION OF HIGHWAYS

J. C. WOMACK

State Highway Engineer

Dated July 26, 1963.

Date of Publication July 25, 1963.

PAWS FOR COMMENT



The columnists Face up to things

By Ph. t Ph. H. and B.T.H. McG
For some time now we have been observing—from a respectable distance—the habits of the squirrels of Carmel. There seems to be approximately one squirrel to every three houses. It also seems that the family in each home considers the squirrel their own private property and has given him a pet name. The fact that the little fellows have to answer to three names each day may have something to do with the expression "Squirrely." On the other hand, they are answering calls to three meals a day at three different nut bowls—so nine

squares is bad? (We've thought of it ourselves but there seem to be gates and fences and other unsurmountable trivia in the way. Besides, being Dachsies, we have a figure problem.)

We have this friend who is a fresh air fiend. He leaves his front door as well as the door to his studio open all day; at least he once did. Then, he discovered that his squirrel was dropping by his coffee table to finish off the bowl of nuts thereon. He closed the door. The squirrel took to coming to his studio door to scold him about that, or so he thought, until he noticed one day that she was,

as we delicately put it in our world, "on the nest." It seems that she wanted him out of the studio so she could plan the decor for her nursery from various bits of material therein. Time passed and all chattering ceased. Our friend was at first grateful, then lonely; finally worried. One day Mdm. Sq. reappeared, bossy as ever, to introduce the two new members of the family. She was no longer interested in the studio. She wanted that front door open; all those mouths to feed. It was no use putting the food outside. They ate at table or not at all. Cowed, beaten and defeated, our friend reopened the door. Squirrels, unlike us of the civilized world are rather incontinent on carpets; nevertheless our friend seemed happier and things were more quiet around the house. Imagine a full grown man being squirrel-pecked!

pain, cruelty and negligence? Write to your U.S. representative and your Senator. Write to your newspapers. We can't, you'll have to do it for us. Remember "He who is not actively kind, is cruel."

We'd also like to hear stories from you about your pets. Confidentially, do they have any new and better methods of "conning" you out of goodies? Were running out of ideas.

Complete Boy's Wardrobe

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BUDGET OF THE CARMEL UNIFIED SCHOOL DISTRICT

of Monterey County, California, for the school year beginning July 1, 1963, and ending June 30, 1964. This publication budget was adopted by the governing board of this school district pending publication, public hearing and final adoption as required by the Education Code of California.

The public hearing on this budget will be held at Arthur Holman Music Bldg., Carmel High School, on August 7 1963, at 7:30 o'clock p.m.

(Signed) MEDILL BAIR, Secretary

	GENERAL FUND	1962-63 Actual or Estimated	1963-64 Budget
BEGINNING BALANCE, JULY 1			
Cash in County Treasury	485,682.57	481,805.36	
Revolving Cash Fund (Ed. Code secs. 21301-21305)	200.00	400.00	
Investments in U. S. Bonds (at cost)	56,487.19	26,216.00	
Accounts Receivable (reported on Form J-43-A)	542,369.76	508,421.36	
TOTAL CURRENT ASSETS	224,907.01	258,896.36	
Less: Current Liabilities (reported on J-43)	317,462.75	249,525.00	
NET BEGINNING BALANCE			
I. INCOME			
10. INCOME FROM FEDERAL SOURCES	53,529.00	54,000.00	
20. INCOME FROM STATE SOURCES	308,817.72	385,207.00	
30. INCOME FROM COUNTY SOURCES	1,121.46	750.00	
40. INCOME FROM LOCAL SOURCES	85,772.40	66,710.00	
50. INCOMING TRANSFERS	521,240.58	506,667.00	
Total Income Other Than Secured Roll Taxes	1,243,917.44		
41.1 District Taxes, Secured Roll, received in 1962-63	1,765,158.02	1,279,156.00	
41.1 District Taxes, Secured Roll, required to balance Budget	2,082,620.77	1,785,823.00	
Total Income (Exclusive of Beginning Balance)		2,035,348.00	
TOTAL, NET BEGINNING BALANCE AND INCOME			
II. EXPENDITURES AND OTHER OUTGO			
100. ADMINISTRATION	79,083.69	87,086.00	
200. INSTRUCTION	1,240,452.61	1,340,481.00	
400. HEALTH SERVICES	21,709.98	23,538.00	
500. PUPIL TRANSPORTATION	65,490.84	75,396.00	
600. OPERATION OF PLANT	170,794.12	168,139.00	
700. MAINTENANCE OF PLANT	54,951.56	50,756.00	
800. FIXED CHARGES	76,868.75	85,200.00	
TOTAL CURRENT EXPENSE OF EDUCATION (APPLICABLE TO UNIT EXPENSE CALCULATIONS)	1,709,342.50	1,830,596.00	
900. FOOD SERVICES	243.88	400.00	
1100. COMMUNITY SERVICES	41,826.68	42,116.00	
1200. CAPITAL OUTLAY			
1230. Sites	3,960.65	3,495.00	
1240. Improvement of Sites	5,407.62	15,000.00	
1250. Buildings	4,682.02	4,055.00	
1260. Equipment	67,232.40	24,046.00	
1261. Books	81,282.69	46,596.00	
1269. Other equipment	Total		
	1,832,695.75	1,919,708.00	
TOTAL EXPENDITURES (CLASSES 100 THROUGH 1200)	400.02	461.00	
1300. DEBT SERVICE		3,611.00	
1400. OUTGOING TRANSFERS		31,568.00	
UNDISTRIBUTED RESERVE			
TOTAL EXPENDITURES AND OTHER OUTGO	1,833,095.77	1,955,348.00	
ENDING BALANCE, JUNO 30			
Cash in County Treasury	481,805.36		
Revolving Cash Fund	400.00		
Investments in U. S. Bonds (at cost)	26,216.00		
Accounts Receivable (reported on Form J-43-A)	508,421.36		
GENERAL RESERVE JUNE 30, 1964 for 1964-65	258,896.36	80,000.00	
Total Current Assets	249,525.00		
Less: Current Liabilities (reported on Form J-43)			
NET ENDING BALANCE			
TOTAL, EXPENDITURES AND OTHER OUTGO PLUS NET ENDING BALANCE	2,082,620.77	2,035,348.00	

SUMMARY OF CURRENT DISTRICT TAX REQUIREMENTS FOR 1963-64

	Amount	Tax Rate Limit
General Purpose Tax Subject to Tax Rate Limit	1,185,544.00	2.15
District Contributions to Retirement Annuity Fund	28,166.00	.10
District Contributions to State Employee's Retirement System	11,595.00	no limit
District Contributions for OASDI	5,317.00	no limit
Meals for needy pupils	48,505.00	no limit
Community Services		no limit
Education of Mentally Retarded Minors		no limit
Payment to County School Service Fund for education of Mentally Retarded Minors		.10
Installation of Fire Sprinkler Systems or other fire facilities recommended by State Fire Marshall	29.00	no limit
Annual Repayment on account of State School Building Fund Loan		
TOTAL	1,279,156.00	

Date of Publication: July 25, 1963

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"THE FANTASTICKS"

Words by Tom Jones — Music by Harvey L. Schmidt
Produced by Sally Hughes Church
Directed by Eleanor Stoltz
WHITE OAKS SUMMER THEATRE

The Company

The Mute Bruce Harrow The Girl's Father James Ellingwood
The Narrator Christopher Milo The Boy's Father Jim Stein
The Girl Lydia Eve Morrison The Man Who Dies Jonathan Hugger
The Old Actor Richard Darrow The Boy Wayne Douglas

This is indeed a fantastick play, to review; something like a particularly pleasant dream from which one wakes remembering, and which lingers.

The deceptively simple set by Jack Roush extends into the audience, as does the play itself. Donald Mulderick's lighting and techniques add to the somewhat

dream-like "I was there—but where?" atmosphere. Paul Fischer's costuming blends and extends the general mood.

The story is a casually reversed "Romiet and Jul o", in which the parents deliberately build a wall between the young lovers to insure a mating. Unfortunately, when the wall crumbles, so do the romantic illusions of the young. Characteristically, he debarks on a debauch and she flings a girlish flang. You will be reassured to know that the ending is happily witnessed by all of the on-stage characters and those in the audience as well.

This could be labeled a pantomime with words or a mimicry set to music, possibly even an encore to afterthoughts. We don't mean to be murky but this is a production personal to the thoughts of the people who view it. To illustrate; Christopher Milo, who combines the chores of narrator, sometime villain and occasional lover (with intentions toward gentle rape) still leaves you with the feeling that you would (providing you are a female) like to indulge in romantic dilly-dallying one night in a tree with him, as does the heroine, and escape as unscathed.

The heroine herself, Lydia Eve Morrison (the middle name quite well describes her place in the plot) nicely conveys the idea of all nice young girls who wish they could if they would, but they won't even if they want to until they do—but not now—until He reappears on the scene and, more worldly-wise, proves able. He is

well played by Wayne Douglas, as natural a hero under whimsical circumstances as we have seen in some time.

The wall-building, gardening, friendly-foes of fathers are long-limbed, long-windedly and last-laughedly done to their own turns by the James boys, Ellingwood and Stein. As the Old Actor, with an apologetic rent in his tunic, and the Man Who Dies, Richard Darrow and Jonathan Hugger emerge from their theatrical trunk from time to time as charming pre-de-linquent, quasi-musical comedy, cut-rate medicine show rogues.

Saving the best for last, Bruce Harrow as the mute property man is a carrot-topped, boneless, eloquently mobile delight. The show being something of a three ring circus, it would be suggested that you see it once for its own sake and the second time just to watch Mr. Harrow, who tells his own story within the story of the play.

The flawless articulation of the play, is credited to Gale Peterson. Chris Nance's musical direction and accomplishment on the piano is again excellent. The music has not been mentioned as there is no need to. The cast is in good voice, the numbers are charming and we direct your attention to the center ring for a particular number known as "The Rape Ballet".

Conclusion — go; take people. There is something here for everyone. The delight of it being that you are allowed to decide for yourself exactly what there is in it for you.

Among The Pines . . .**Improvise!**

This Sunday, July 28, open house will be held at the Golden Bough Circle Theatre at one p.m. for those interested in a workshop for improvisational theatre. Classes limited to twelve students will be held for two hours twice a week. No previous stage experience is necessary, we are told by Mr. Hollingsworth, the coordinator of the group; only a knowledge of oneself and the world around one.

Improvisational theatre in the modern form started in Chicago with the "Second City" company of which Mr. Ambrose J. N. Hollingsworth was a member. It has been seen more recently in San Francisco and in one performance at the Monterey Fairgrounds with "The Committee".

Mr. Hollingsworth will be assisted by a friend of the project, Gene Detro.

A London Wedding

Dr. and Mrs. Carol McKenney of Pebble Beach announced the engagement of Mrs. McKenney's youngest daughter, Wendy Burnham, just as they were leaving via freighter for London, where Wendy and David Kuhn will be married August 30.

Wendy whose father is Dr. Clark J. Burnham of Piedmont, has two sisters, Mrs. George Hyatt, Jr. of Greenbrae, and Mrs. Richard Watkins Holt of Oakland. She is a graduate of Santa Catalina School for Girls and Wellesley College. Following her graduation she has been travelling in Europe, and is in England now making arrangements for her coming marriage.

Mr. and Mrs. Ferdinand Kuhn

of Washington, D.C., parents of the benedict-to-be, will also travel to London for the wedding.

David is a graduate of Harvard and Harvard Graduate School and has taken further graduate work in Europe. Following their marriage the pair will make their home in Chester Springs, Pa. while David teaches at Swarthmore College.

Dr. and Mrs. McKenney will travel in Europe for six months or more.

Here We Go Again!

The Studio Restaurant and Theater in Carmel opens the second half of its 6th summer musical season Friday, July 26, with "Here We Go Again!" a witty, satirical musical revue by Jerry De Bono.

The music, sketches, and comedy material is taken from "8 and RUM," "Whoops!" and "Loose Ends," De Bono's revues, first produced at the Studio.

Six talented performers make up the energetic cast of "Here We Go Again!" Cliff Berry, Hilary Teague, and Nick Peters, who are appearing in The Studio's production of "Bye Bye Birdie," are joined by Peg Chandler, Ciji Ware, and Sid Frohman.

"Here We Go Again!" will play nightly except Monday, alternating weekly with "Bye Bye Birdie."

Dinner is served from 6:30 to 7:30. Curtain time is 8:30.

Honors

Nine civilian employees of the Defense Language Institute, West Coast, Presidio of Monterey, Calif., were recently presented with a total of \$1,250 in awards for sustained superior performance in their jobs over a period of six months to a year.

Among those receiving awards

were:

Mrs. Wilhelmine D. Higby, Carmel Valley, Central Files; Mrs. Loretta M. Farrell, Carmel, Academic Records; Mrs. Hilda B. Stone, Carmel, Far East Division.

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TICKETS: A limited number of premium Orchestra Seats \$10.00. Other remaining seats \$6.00. On sale in Monterey at Abinante Music Store, 425 Alvarado St., (FR 2-5893); Carmel, Central Box Office, 6th and Dolores; Salinas, Gadsby Music Co., 342 Main St.; Santa Cruz, Allen-Smith Pianos, 129 Water St. MAIL ORDERS STILL ACCEPTED with stamped, self-addressed envelope at Abinante Music Store. Sponsored by the Monterey Academy of Achievement. A DANA ATTRACTION.

The Mute Bruce Harrow The Girl's Father James Ellingwood
The Narrator Christopher Milo The Boy's Father Jim Stein
The Girl Lydia Eve Morrison The Man Who Dies Jonathan Hugger
The Old Actor Richard Darrow The Boy Wayne Douglas

This is indeed a fantastick play, to review; something like a particularly pleasant dream from which one wakes remembering, and which lingers.

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Among The Pines

For Us They Sing

Karen Steinke of Carmel will be a member of the cast of "King Theodore in Venice," Paisiello's 18th Century opera, to be presented at the Stanford Summer Opera Workshop, July 30 and 31.

Producer and director is Boris Goldovsky, leader of the New England Opera Company and Tanglewood impresario, who is a member of the University's summer Music Department faculty.

Off-Beat Movie

"Pull My Daisy," an "improvised" film-without-script starring its poet author, Allen Ginsberg, and narrated by novelist Jack Kerouac, will be screened during a Friday, July 26 lecture at Monterey Peninsula College by Colin Young.

The lecture, last of the college's summer "American Film" series, has been scheduled for 8 p.m. in the MPC Music Hall. Free tickets are available in the college administration building.

Young, film critic, editor, founder of the American Film Institute and professor of motion pictures at the University of California at Los Angeles, will deal with "new directions" in his talk. "Pull My Daisy," an innovation in film-making, will illustrate his discussion of New American Cinema.

Other areas Young will cover

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will include the documentary, the theatrical short and the student film.

Young is Hollywood editor of Film Quarterly and conducts the radio program, "Cinema Preview," in Los Angeles. He returned this year from a sabbatical leave which took him on a tour of the film schools of Europe.

Finlandia

Mr. Jorma Panula distinguished young musician and conductor from Torku, Finland, is a visitor at the Bach Festival this week.

The State Department in Washington contacted the Monterey Peninsula's World Affairs Council, indicating Mr. Panula's desire to attend the musical event. Members of the council graciously donated their own tickets so that he might fully enjoy the Festival and arrangements were made for him to stay with two families, who will also take him on tours of our area.

We welcome Mr. Panula and hope that his visit is pleasant and enjoyable.

White Oaks Theatre

This summer playhouse in the Carmel Valley will present their special children's matinee "Greensleeves' Magic" at 2:30 p.m., Saturday, July 27. One of the outstanding members of the cast is dancer Bruce Harrow who portrays one of the Three Strongest Men in the Kingdom.

On Wednesday, July 31 only, the young piano virtuoso, Jan Jordan will be presented in recital. His program will include Bach, Brahms, Barber and Ravel.

Mr. Jordan, who has played professionally since the age of thirteen, is the grandson of the world-famous violinist, Jan Kubelik.

Child's Writer Speaks

"The writer of children's books needs to be a person of integrity," Mrs. Pauline Heisinger told members of Maxine Shore's Carmel Adult School writing class. Mrs. Heisinger, Children's Librarian at Harrison Memorial Library, was one of the guest speakers for this summer's writers' workshop course.

"The writer," the speaker went on to say, "has a great responsibility because through his words the child may be learning for the first time of the joys of nature, of friendship or of the sorrow of death. He may be seeing for the first time the pages of history opened. Through the books he is reading he may be forming his own moral concepts, even to a certain degree his character."

Mrs. Heisinger said that she felt that the writer of a good children's book must experience a tremendous feeling of satisfaction. Such a book lives on for years and years. "Writing for children is not a thing to be treated lightly or regarded simply as training for writing that 'great American novel' or even undertaken as just a pleasant way to earn a little extra money."

Readers of children's books "trust that the author has great knowledge of his subject, whether it be archeology or children," the speaker said. "We trust in the facts he gives us."

Mrs. Heisinger went on to discuss the children's books which, through the years, have won Newberry Awards as distinguished contributions to children's literature. She also talked about other books of fiction and non-fiction which have merit and are popular with young readers. Girls of the intermediate age, she told the writers' group, enjoy mysteries and horse stories, while boys of the same age prefer science fiction and books on the various sports. Despite adult critics, a "good" book for children, said Mrs. Heisinger, "is a book which children like to read."

In May 1864, Congress authorized the Postmaster General to establish a uniform money order system.

Dear Dad - I Need

Douw Smith, son of Mr. and Mrs. Raymond N. Smith of Carmel, is a member of the high school group at Sattuck School Summer Camp in Faribault, Minnesota.

Accolade

Mr. George F. Crispo of Los Ranchitos, Carmel Valley, has been named on the Dean's Honors List at San Francisco State College, according to President Paul Dodd. President Dodd also stated, "Each student who qualifies for the Dean's list is to be particularly commended for his excellent academic work."

Monterey County Fair

The '63 "Family Fair" offers opportunities for all ages to exhibit the products of their achievements.

Entry blanks will be issued with premium books now available at the Fairgrounds. Deadlines for entering departments are: August 1 - Horse Show, Senior and Children's Home Economics; Aug. 5 - Junior Home Economics, Art, Crafts; Aug. 10 - Floriculture; Aug. 12 - Senior and Junior Livestock; Aug. 17 - Photography; Aug. 18 - Agriculture and Horticulture.

The Fair runs August 21-25 in Monterey.

La Pluma de mi tia

A group of California writers is planning a 12-day writers' tour of Mexico. High spot of the tour will be a visit to San Miguel De Allende, the writers' colony featured in the 1963 Writer's Yearbook. Also included on the tour will be Morelia, Lake Patzcuaro, a boat trip on the Lake to the isle of Janitzio, an over-night stay at the famous Mexican spa of San Jose Purua, several days in Mexico City, a visit to the floating gardens of Xochimilco, a bull fight, luncheon in a private Mexican home, and other colorful events. The tour starts November 9th, and ends November 20th.

Any writers interested in joining this tour party may write Dorothy Eason, Tour Chairman, 41 Marvin Avenue, Los Altos, Calif. for further information.

Bids for Bridge

Extending the north abutment of the bridge across Limekiln Creek on State Sign Route 1, about two miles south of Lucia will get underway shortly as Division of Highways began advertising the project for bid this week.

Bids will be opened August 28, 1963 in Sacramento. Actual work should begin about the middle of September, depending upon when the contract is awarded to the qualified low bidder.

Approximately \$30,000.00 in State highway funds is available for this new project. Job completion is expected late in November 1963 barring work delays or adverse weather conditions.

Samuel Morse is remembered chiefly for his invention of the electric telegraph and Morse code, but he was also one of the finest early American portrait painters.

All at Sea

The three-race Summer Series of Mercury races of the Stillwater Yacht Club ended in an unbreakable three-way tie Sunday, which was eventually broken by the toss of a coin with George Yates winning the toss. The three who scored 7 points to take the lead were Yates, Doug Baird and Jon Raggatt; Jim Momble 9, Dick Clark 20, Evan Wythe and Van Yates 23; John Gratiot and Dick Catlin 26, Al Cook 28, and Jack Bilett 29.

Championship standings after Sunday's race: George Yates 9, Doug Baird 15, Jim Womble 18, Dick Catlin 21, Van Yates 24, Evan Wythe 25, Tom Perry 29, Mark Raggatt and Dick Clark 30, Al Cook 38, and John Gratiot 44. Races 5 and 6 in the Championship will be held Sunday, July 28, in Stillwater Cove.

Explorers found wild strawberries in North and South America and the berries were sold in American villages as early as 1700. (A rash move.)

King Charles XII of Sweden spent the entire 36 years of his reign in wars with Denmark-Norway, Poland and Russia. (Temper - Temper!)

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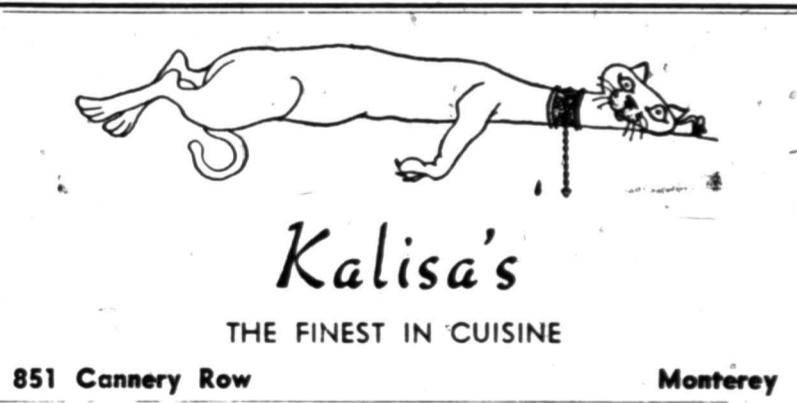
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"CARNIVAL"

In assessing the merit of little theater productions, an audience faces the ticklish problem of how to treat amateurs. Because of their standing, little theater performers must be judged not only on the basis of competence but also on such extra-professional considerations as sincerity and effort. But the price of admission to "Carnival" at The Old Monterey Opera House (formerly The Wharf Theater) relieves the audience of the responsibility of judging intentions or the "old college try." The holder of a \$2.50 — \$3.25 ticket can expect his money's worth of professional acting, singing, and dancing.

In general, "Carnival," which opened on Wednesday, July 17, did indeed measure up to the exacting demands of professional theater. Much of its success stems from the book by Michael Stewart. It tells of the coming of age of Lili, a naive young girl who joins a circus troupe in southern France, falls in love with the romantically unscrupulous Marco the Magician, but joins the carnival's puppet act, run by Paul, a former dancer lamed in the war. After learning that Paul's apparent antagonism toward her is really a coverup for his affection, Lili falls in love with him, realizing at the same time life can be a bowl of cherries — but with pits.

The youthfulness and romance of the book are matched by the tone of the set. Marlinde von Ruhs has brought her characteristic strong, gay colors from her studio to the stage, and made circus wagons and ticket office "work," both mechanically and visually. The set blended well with the costumes. Marilyn Hellman, the costume designer, balanced the tawdriness of life on the road with the zest for living. The same carnival atmosphere was enhanced by the organ accompaniment of Ernest Tweedy, Jr., whose calliope-like music, along with the costumes and set carried the audience into the bitter-sweet world of the circus.

Cole Weston displayed his usual competence as a director. With a cast of twenty-three and a small stage, Weston nonetheless made the movements seem effortless and natural—no mean feat of blocking. The choreography of Dale Lefler was also up to his usual high standards, and his dancers, The Bluebird Girls, were fetching and engagingly "leggy." Gary Sexton—as the Puppeteer—possessed the outstanding male voice.

Some of the acting was on a par with the achievement of the technical staff. Happily there were enough seasoned players to carry the production. As Rosalie — Marco's worldly partner — Maggi "the Magnificent" Woodward displayed grace, a keen sense of timing, the pro's awareness that others are on stage beside herself and that the audience has paid to see an entire production. And she can sing, too, as her authoritative number, "Humming," ably demonstrated.

Much the same can be said for Peter David Heth, who played the role of Jacquot, the puppeteer's assistant. Although Jacquot is not a

romantic lead, the part is an important one in that his reactions must reflect the relationships between the major characters. Acting as a catalyst, Heth made memorable several otherwise mediocre scenes. The musical number which he led, "Grand Imperial Cirque de Paris," electrified both the audience and the cast and well deserved its enthusiastic applause.

Even the performers with minor parts seemed to live their roles instead of merely taking cues—particularly the roustabouts and a Degas dancer in pale pink tights.

Other actors performed unevenly. Walter Williams, the magician, was casual to the point of boredom, and he should realize that boredom portrayed on the stage is a two-edged sword. Penny Karas, the Lili of the show, has charm and a lovely voice. At the outset, she captured the childlike naivete and wonder so necessary to the part, but she failed to develop the character sufficiently. Much of the static quality stemmed from the confusion arising from her attitude toward the puppets and the puppeteer. According to the book, until the final scene she should not know that Paul, the Puppeteer, expressed his artistry through his puppets, while presenting a hateful character to her. She should believe that each of the puppets is a real person, who acts independently of their creator. Thus in the final scene when she learns that Paul manipulates her tiny friends, she should recognize that people are not wholly lovable or hateful; instead they are made up of many conflicting emotions. Her acceptance of this fact of life should give the plot its denouement.

Yet Miss Karas did not portray Lili's coming of age convincingly, partly because she could not persuade me that she believed in the puppets, and partly because her scenes with the puppeteer are tense and stilted—not because of any demands of the plot. I have elaborated upon the defective characterization of Lili because I feel that it is the chief fault of the production. Even in a musical comedy, characterization and plot bear much of the burden of entertainment. Without them, the audience sees only a revue composed of heterogeneous songs and dancers. With them the diverse elements fall into place—or, in the case of some plots, are wrenches into place. Like a trellis, characterization and plot furnish a framework on which to exhibit the entertaining floral offering. It is hoped that in subsequent performances the underpinnings will be buttressed.

Performances of "Carnival" are given Wednesday, Thursday, Friday, and Saturday nights at The Old Monterey Opera House (formerly The Wharf Theater). In spite of my strictures, I urge you to attend. You'll get more than your money's worth.

Berkoben

The marriage rate in the United States in 1962 was 8.5 per 1000 persons.

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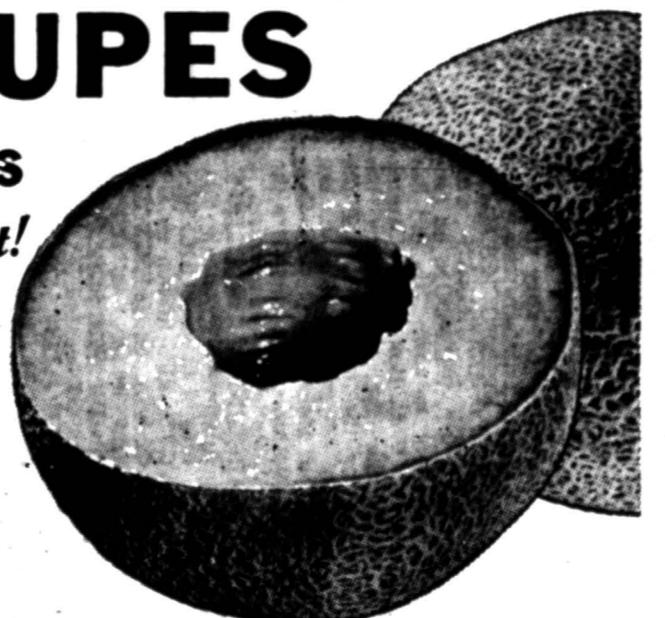
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6-oz. Can**4 for \$1****GREEN GIANT VEGETABLES***"BOIL IN THE BAG" IN BUTTER SAUCE*Baby Peas (10-oz.) 29¢ Baby Limas (10-oz.) 39¢
Niblets Corn (10-oz.)
Sliced Green Beans (9-oz.)
Mixed Vegetables (10-oz.) YOUR CHOICE**Dairy Section Favorites...****Cottage Cheese**
BLOSSOM TIME
Pint Carton 25¢
Lucerne Half & Half
Pint Carton 29¢
Whipping Cream Lucerne—1/2-Pint Carton 2 for 69¢
Danish Cheese Safeway Imported: Samsøe, Tybo, Tilsit,
Danbo or Port Salut—Random Wts.—Lb. 89¢
Potato Salad Lucerne—Pint Carton
(Quart Carton 57¢) 29¢**LUCERNE BUTTER**1st Quality, Grade AA,
Cubes—1-lb. Carton
69¢Advertised Prices
Effective Thursday
Through Saturday,
July 25, 26, 27, in
Pacific Grove, Carmel Valley,
Monterey, SeasideWe reserve the right to refuse sales
to commercial establishments.DEPARTMENT OF
AGRICULTURE
P-00

GRADE

Manor House Quick-Frozen Frying Chickens*Are Always BEST for FLAVOR,
BEST for QUALITY and
BEST for VALUE!***Lb. 35¢****Barbecue Time Favorites****Ground Chuck** Lean and Flavorful... Best for Value—Lb. 69¢
Skinless Franks "Somerset" All Meat—1-lb. Package 49¢
Chicken Breasts Manor House, Gov't Grade A and Gov't Inspected Fresh Frozen—Lb. 69¢**Pure Cane Sugar**Candi Cane **10 Lb. Bag \$1.17****Mushrooms**Green Island Farm
Pieces & Stems—4-oz. Can **4 for \$1****Wesson Oil**24 oz. Bottle
(Nu Made Oil—24-oz. Bottle 25c) **29¢****Del Monte Peas**17-oz. Can **2 for 39¢****Chunk Tuna**Sea Trader—6 1/2-oz. Can **4 for \$1****Cheese Spread**Gold Nugget **2 Lb. Loaf 59¢****Beverage Suggestions...****Brown Derby Beer** Quart Bottle **3 for \$1****Hamm's Beer** 11-oz. Can **6 for \$1.17****Wines** Mt. Castle—Sauterne, Vin Rose, Vino Rosso, Burgundy or Chablis—Gallen **\$1.29****CRAGMONT
SOFT DRINKS***Regular or Low Calorie Sodas*Asst. Flavors 12-oz. Can **10 for 99¢****SAFEWAY**

The Golden Pine Cone

Award of Merit

Because so many people who have taken time to do something special for other people and the Pine Cone hears about it, we have decided to tell all to the rest of the community and to send one rose to our nice person of the week.

Today our tribute is to Mrs. Elizabeth Farrar of Carmel.

In place of the boy in France, financially "adopted" a few years ago and who no longer needs PLAN help, Mrs. Farrar, has financially "adopted" Lam Kin Hing, a 13-year-old Chinese boy



Master Lam Kin Hing
of Hong Kong

in Hong Kong, through Foster Parents' Plan, Inc., 352 Park Avenue South, New York City. The Foster Parent has promised to contribute \$15 a month for the child's support for at least a year. He has already received a picture of the new overseas relative.

We are printing a copy of a letter sent to Mrs. Farrar in the hope that it will interest people of similar good will to invest in the future of the world.

"Kin Hing is one of the millions of children of refugee Hong Kong. He lives with his parents, his two brothers, and his sister. Their home is a pitiful hut, in one of the little villages of the New Territories (new in the last century) on the fringes of Hong Kong . . . and not far from the Communist border.

The parents grow vegetables and their entire living depends on the selling of these vegetables, and the weather and the conditions . . . a

good crop. Their incomes averages about \$7.95 a week, in the best seasons of the year. Four months out of every year, they have no income at all because of climatic conditions. They have amassed debts for living costs and for further to plant in an effort to increase their income. This year, the typhoon ruined everything.

The little hut in which they live is shared with another family and their own half measures 7' x 8'. An oil lamp is lit at night, with some peril, and they fetch water for all their needs from a distant supply. Often this water has been rationed and the people stand in restless, almost frenzied lines as the supply period starts running out. And the way back is weary and heavy because usually the children carry the water home. Rent for this hut costs \$2.20 a month. They have only the family bed and a few chairs.

Kin Hing, his sister and his big brother all go to school. There is almost no free education in Hong Kong, but these parents make every effort to give their children the schooling that will better their whole lives. For the other two children, total tuition costs \$2.46 a month. Books and supplies must also be bought. Kin Hing himself is an exceptionally fine student and has a half-scholarship. He is 2nd in a class of 45, is in the 6th grade, and he now pays only 35c a month. He is a talkative, alert, bright, mercurial child . . . helpful at home, full of life and ideas . . . a wonderful child to know and most deserving of encouragement and help. When his need for aid came to our attention, it was rendered immediately through the goodness of a Foster Parent who cannot go on. At that time, Kin Hing was only 4th in his class.

With all that outside help and interest meant to him, his already fine record became even better. Now your own timely "adoption" assures the continuance of all PLAN benefits, monthly cash grant of \$8.00, food and clothing and special medical care. This has been life itself in stringent times . . . new hope and courage . . . and all that a friendship can mean to a child and his family when it comes from a heart that has stopped to heed and to care."

EXPERT WATCH REPAIRING

Thanks to modern science, with very few exceptions, your watch will be cleaned and adjusted, and ready for you the following day.

Guaranteed 1 year.

40 years' experience.

VILLAGE JEWELER

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PINE CONE BLDG (Dolores Street between 7th & 8th) CARMEL

Standing Rib Roast 98¢
Lb. Cut From Aged-Tender
U.S.D.A. Choice Grade Beef!

Safeway Meats Are Guaranteed!
... Your "BEST" Assurance Of Satisfaction

BEST for QUALITY • BEST for TRIM • BEST for FLAVOR

ALWAYS BEST

Manor House
Govt. Grade A! • Govt. Inspected!

FRYERS
Cut Up or Split



Canned Picnics

Dubuque's, Boneless, Cooked and
Smoked—4 3/4-lb. Can

\$2.79

Dubuque Canned Ham

A Day In The Life of A Carmelite



Frank Adams delivers breakfast



Tourist Watching: (tourist's are watching Kip's Market display)



Teen-agers at play in the Bay



Carmelite watching teen-agers at play in the Bay



Camera Club taking pictures of Carmelite watching teen-agers at play in the Bay



A night at the theatre



After the Theatre in Carmel Bye-bye the Sea

Letters . . . to The Editor

(We are printing this letter, with the permission of the writer, as one astute observer's view of the Vietnam situation which we believe will be of interest to our readers. We are withholding the signature as we will do when requested. We do not, however, print letters sent to us anonymously. May we add that the writer is a Carmel resident, which proves that we are often as international as we seem to be.)

OPEN LETTER TO MINISTERS' VIETNAM COMMITTEE

Rev. Dr. Donald S. Harrington,
Secretary
Ministers' Vietnam Committee
28 East 35th Street
New York 16, New York
Dear Dr. Harrington:

I was shocked and dismayed by

your full-page advertisement headed WE, TOO, PROTEST in the *New York Times* International Edition of 28 June 1963

I have been in Vietnam for four months working as a technical writer on a private research institute contract with a US Army unit whose function is to observe, interpret, and report on military operations in Vietnam. Since the military and political aspects of the counterinsurgency war being fought here cannot be separated, I find that I deal with as much information of a political nature as I do that of a military nature.

The sources of the information I receive are in Saigon, in the strategic hamlets, and in the countryside where the war is being fought. They are military and civilian; Vietnamese and American; Catholic, Protestant, and Buddhist. I have been with the operating forces in the field, have visited the residents of the strategic hamlets, and have interviewed many informed people in Saigon. For the most part, these sources are reliable. They are, at least, on-the-scene.

I came to Vietnam with no pre-conceived ideas of the military, political, moral, or religious issues involved here, and I have been careful to maintain my objectivity, as this is a prerequisite of my job and a duty to the institute of which I am a member.

I can only conclude, on the basis of the information I have been privileged to obtain, that your advertisement shows an appalling lack of factual evidence, an incredible naivete, and an irresponsible disregard of the consequences of lending the names of eminent Protestant and Buddhist ministers and Jewish rabbis to this spurious and ill-advised "cause."

I can honestly, and with the authority based on factual evidence, state that all four enumerated points in your protest are gross misrepresentations, tantamount to unjust and inflammatory propaganda that can benefit only the cause of communism.

Your first protest: "Our country's military aid to those who denied him (the Buddhist monk who set himself on fire) religious freedom" indicates a simple unawareness of the facts of the case. The self-immolation of the Venerable Thich Quang Duc did indeed take place, and photographs of the burning monk had an electrifying effect on world opinion. But the motives behind the act are obscure. The tragedy was heightened by the fact that the sacrifice was needless. There is not now, nor has there ever been, any denial of religious freedom to anyone in Vietnam.

The first demand by the General Association of Buddhists (the organization that staged the recent Saigon demonstrations) was that the Buddhists be permitted to fly their own flag. In the first place, there is no recognized flag of Buddhism, as such; the flag in question is that of the General Association of Buddhists, an organization that by no means represents Buddhism in general or Vietnamese Buddhism in particular. Since 1957 there has been a government order with respect to the precedence of the national flag over all other flags (similar to the traditional, formal treatment of the American flag). This order was first invoked against Catholics in Vietnam. At the dedication of a new Catholic church in Hue early this year, papal flags were flown. They were ordered to be hauled down and replaced by national flags. The Catholics acquiesced.

Another of the General Association of Buddhists' demands was "freedom of worship." There has, in fact, been no suppression of Buddhist services or observances, private or public. It is also interesting to note that one-fourth of all the existing Buddhist pagodas in Vietnam have been built since the Diem government came to power; another fourth have been rehabilitated during this time; and the Diem government has granted 9 million piastres (\$125,000 US) for these projects. The President himself donated 600,000 piastres (\$8,300 US) toward construction of the Xa Loi Pagoda in Saigon (the very pagoda to which the charred body of the Venerable Thich Quang Duc was taken.) This is indeed a strange way to "deny religious freedom."

Religious freedom also presumes that the community life to which some of these agrarian people have, for the first time, been exposed, a real grass-roots democracy is being formed. The residents of the hamlets are electing their own officials and making their own laws. Public welfare projects are being given a practical focus formerly impossible for the scattered rural population. With American material aid and technical assistance, wells are being dug, bridges built, and dispensaries and schools constructed. These are "concentration camps?"

Your third protest: "The loss of American lives and billions of dollars to bolster a regime universally regarded as unjust, undemocratic, and unstable" is fatuous. What precisely, does the term "universally regarded" mean? Obviously, there is opposition in Vietnam to the Diem government. But my experience and observations have been that this opposition is by no means universal here, where it matters most. And what of the attitude of our own government? If opposition to the government of Vietnam were truly universal, it

ably implies the absence of discrimination in political and military appointments. A footnote to your advertisement, taken from a *New York Times* editorial of 17 June 1963, states that most high government officials and military officers are Catholics. Another error in fact. The majority of high government officials, including the Vice President and Secretary of State, are Buddhists, not Catholics; of the 19 generals in the Vietnamese Army, only three are Catholics.

Your second protest: "The immoral spraying of parts of South Vietnam with crop-destroying chemicals and the herding of many of its people into concentration camps called 'strategic hamlets'" shows a callous disregard for the true significance of these projects. The "crop-destroying" chemicals are used for two purposes: 1) selective destruction of crops in areas known to be occupied only by Viet Cong guerillas and 2), of greater importance, as a means of clearing dense vegetation from either side of arterial roads in Vietnam in order to cut down the opportunities for Viet Cong guerillas to hide and ambush highway traffic. I'm sure you are aware of the high incidence and brutality of these ambushes. Innocent civilians (including Protestant missionaries, Catholic priests and nuns, and school children) as well as military personnel in convoys have been killed on the roads leading to and from Saigon. Thanks to the "crop-destroying" chemicals, these same roads are now relatively safe. It is indeed unfortunate that such a measure must be taken, but without any doubt it has saved hundreds of lives, and at the expense of a band of vegetation 100 yards or so deep on either side of some roads. (Our own freeway projects do infinitely more damage to the landscape, crops, and roadside businesses.)

As for the strategic hamlets, your statement that they are "concentration camps" is absurd. The strategic hamlet program is a truly inspiring patriotic effort on the part of all who are involved in their construction, and they may well be the deciding factor in this very real war against communism. For the first time, the people of rural Vietnam have some security against the Viet Cong terrorists who, before the strategic hamlets came into being, roamed the countryside at will, living off the defenseless farmers. The hamlets deny the Viet Cong access to one of its primary sources of food supply.

Apparently it must be pointed out that the strategic hamlets are built and fortified by the people who live in them; no one is forced to move into these villages; and the inhabitants are free to come and go as they please. Typically, the farmers who live in the hamlets tend their fields or rice paddies outside the hamlets in the daytime, and retire at night to the hamlets, with their harvested crops, for security.

Other benefits accrue: Because of the community life to which some of these agrarian people have, for the first time, been exposed, a real grass-roots democracy is being formed. The residents of the hamlets are electing their own officials and making their own laws. Public welfare projects are being given a practical focus formerly impossible for the scattered rural population. With American material aid and technical assistance, wells are being dug, bridges built, and dispensaries and schools constructed. These are "concentration camps?"

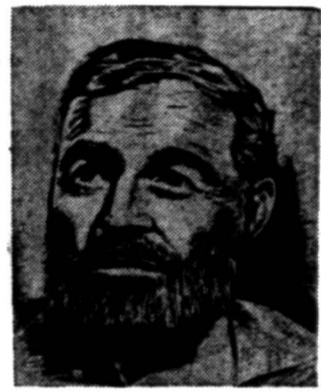
Your third protest: "The loss of American lives and billions of dollars to bolster a regime universally regarded as unjust, undemocratic, and unstable" is fatuous. What precisely, does the term "universally regarded" mean? Obviously, there is opposition in Vietnam to the Diem government. But my experience and observations have been that this opposition is by no means universal here, where it matters most. And what of the attitude of our own government? If opposition to the government of Vietnam were truly universal, it

seems illogical that the representative government of the United States would "bolster" it. And certainly your committee would be the first to admit that the Diem government is at least tolerated by the Catholic church, the most numerous of Christian denominations.

Then we should examine the words "unjust," "undemocratic," and "unstable."

Most certainly we could find examples of gross injustice in the Diem government—or any other government, or any other human institution, for that matter. We can also find examples of justice and wisdom and a dozen other virtues. It is useless to debate the point here.

As for "undemocratic," the government of Vietnam is quite definitely not a democratic form of government as we know it, but it does not pretend to be. It is known as "personalism"—a term little known or understood by Americans. A personalistic government (Continued on Page Thirteen)



PORTRAITS IN PENCIL
By Jerry Snow

Send your favorite photograph and \$20 remittance or inquiry to
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799 Archer Street, Apt. 3
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Art Galleries

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ARTISTS GUILD OF AMERICA, INC.
Monte Verde & Ocean Ave.
11:00-5:00 daily inc. Sundays
Two one-man shows: Nell Walker
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10:00-5:00 daily incl. Sundays.
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An ever-changing exhibit of the
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In The Carmel Plaza, Ocean Ave.,
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Contemporary. A new gallery for
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Carmel's oldest and only artist-
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of traditional and contemporary
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You are cordially invited to visit
CARMEL VALLEY ART GALLERY
White Oak Inn
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Continuous fine shows by dis-
tinguished artists of the Monterey
Peninsula as well as guest artists
from other parts of the Country.
Arrangements made for personal
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Open daily 11 a.m. to 1 p.m.; 2 to
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Paintings of intrinsic value by a
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Carmel Woman's Club available for wedding receptions and groups.
Beautiful accessories and nice surroundings. Catering service available if desired. MA 4-7139 or FR 5-9491.

CARMEL VALLEY MEMOIRS OF JOE HITCHCOCK

BY MARION CRUSH

There were five major Land Grants which comprised Carmel Valley. I have spoken of the Hatton Place and the Meadows tract. The next one lay east of the James Meadows tract and was a grant given to Mariano Soberanes. It extended to the Meadows tract on the west and the Los Laureles Grant on the east. The story of the Soberanes family was written by my friend Vic Mossop of Vista. It was the first grant by

he was stationed at the Soledad Mission as Sergeant of the Guard while they were building the Mission. In 1776 he married Anna Josefa Castro and was retired from the Army in 1795. They had eight children. In 1795 he was granted 5 leagues of land, 22,000 acres on the west side of the Salinas river just opposite the Chular bridge, now known as Buena Vista. It was the first grant by

discharged from the Army, they were granted the Rancho Alisal, east of where the City of Salinas stands now. In 1832 they built on the Alisal Rancho a large adobe house which is still standing. They sold part of this ranch to W.E.P. Hartness, an English school teacher who in 1834 built California's first college on the place which is still standing. In 1840, Gov. Alvarado of Alta California bought the north part of this Alisal ranch from the Soberanes boys which had a large adobe on it, the walls of which are still standing and can be seen in the field just after you cross the Alisal creek going north on the Old Stage road. It is said, but I don't know how true it is, that in order to get this part of

Valley Mariano Soberanes, their son. He owned the Carmel Valley ranch where Mrs. John B. Cooper lives now. He was born in Monterey in 1818, married Casaria Romero in 1846, and died in 1899. This Mariano and his brother Juan were also granted in 1841 the Rancho San Bernardo in the Salinas Valley on which the little town of San Ardo now stands. He also took part in the battle of Natividad.

When the three daughters of Mariano Soberanes married, he gave each of them a piece of the land from the original Rancho. To his daughter Chona he gave the land which is now known as Rancho Fiesta when she married Martin Tomasini. To Amada, he gave the land where the Cooper property is now. She married Antonio Tomasini, the brother to Martin. To Dolores who married Joe Gregg, he gave a tract which was the Snively Ranch across from Farm Center.

When I began to remember, Martin Tomasini lived in the house which is now Rancho Don Juan. I went to school with his four eldest children, Christina, David, Deo, and Flora at the old Tularcitos school. It has been said that Rancho Fiesta was an Indian Rancheria at one time.

The Los Laureles tract is the next land grant of which I'll write.



Childhood scene on Los Laureles Rancho, near Boronda Adobe and Dairy, late 1880's.

Monterey. It is an accurate account of that pioneer family and so I quote it here.

"The head of the Soberanes family was Jose Maria who first came to Monterey with the Portola expedition in 1769 as one of Portola's soldiers. He was then just 16 years of age. He later went back to Mexico and came out again with the De Anza party in 1775.

"While he was still a soldier,

the Spanish Government in the Salinas Valley. Jose Soberanes died on his Buena Vista ranch in September 1803 and was buried in the Monterey cemetery. All that is left of his adobe house is a mound of dirt. His wife and family then moved back to Monterey where his two older sons Feliciano and Mariano de Jesus joined the Army.

"Some years later, after being

the ranch from the Soberanes boys, he made a deal with them — granting to Feliciano a large tract of land around the Soledad Mission where he built himself an adobe which is standing about a mile this side of the Mission. To Mariano de Jesus he gave a 9,000 acre grant of land known as Rancho Ojitos, a few miles south of the San Antonio Mission in the Jolon Valley. This Mariano de Jesus Soberanes who was born in 1794 on the Buena Vista Rancho was married in 1815 to Isidora Vallejo, a sister of General Vallejo.

"This brings us to our Carmel

LEGAL ADVERTISEMENT

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF MONTEREY

Estate of: FRANCISCO B. VALADAO, also known as FRANK VALADAO, deceased.

No. M 459 NOTICE TO CREDITORS

NOTICE IS HEREBY GIVEN by the undersigned, Executor of the Estate of FRANCISCO B. VALADAO, also known as FRANK VALADAO, Deceased, to all creditors of and all persons having claims against the said decedent, to file them with the necessary vouchers in the office of the Clerk of the above entitled Court, or to present them with the necessary vouchers to the said Executor at the Law Offices of WALKER, SCHROEDER & DAVIS, Sixth and Dolores Streets, Drawer 4887, Carmel, California, the same being the place for the transaction of the business of said estate in the County of Monterey, State of California, within six months after the first publication of this notice.

DATED: July 22, 1963

FRANK JOE VALADAO, JR., Executor of the Estate of FRANCISCO B. VALADAO, also known as FRANK VALADAO, Deceased.

WALKER, SCHROEDER & DAVIS
Attorneys at Law
Sixth and Dolores Streets
Drawer 4887
Carmel, California

Telephone: 624-2701
Date of First Pub.: July 25, 1963
Date of Last Pub.: August 15, 1963

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NATURAL SOAPS — NO DETERGENTS

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ALL the FAMILY loves...



Perfect for sandwiches, salads, snacks and quick meals around-the-clock. LEO'S SLICED SMOKED MEATS . . . Sliced Beef, Ham, Spicy Beef (like Pastrami), Sliced Turkey Roll (dark meat), and Turkey Breast Roll . . . INEXPENSIVE TOO! 14 slices in each package.

IN THE DELICATESSEN CASE AT BETTER FOOD STORES!

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LEGAL ADVERTISEMENT

Recorder of the County of Monterey, State of California, and now on file in said office in Map Book Four, "Cities and Towns," at page 55 therein.

Such sale will be made without covenant or warranty regarding title, possession or encumbrances, to satisfy the obligations secured by and pursuant to the power of sale conferred in that certain Deed of Trust executed by R. G. McMASTER and LINA M. McMASTER, his wife, as "Trustor," to Monterey County Title Company, as Trustee, for the benefit and security of, RUTH J. WELLS, as "Beneficiary," recorded in the office of the County Recorder of Monterey County, California, on June 23, 1961, in Book 2159 of Official Records, at page 551 therein.

Such sale will be made subject to the rights of CROCKER-ANGLO NATIONAL BANK, under its first Trust Deed against such real property.

TITLE INSURANCE AND TRUST COMPANY, a corporation, as Successor Trustee.

By: E. GRYCH,
Assistant Secretary

THOMPSON & THOMPSON
Attorneys at Law
126 Bonifacio Street
Monterey, California
Telephone: FR 5-3135
Date of First Pub.: 11 July, 1963
Date of Last Pub.: 1 August, 1963

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF MONTEREY

Estate of ALICE R. CAMPBELL, also known as ALICE ROBINSON CAMPBELL, Deceased.

No. M-463
NOTICE OF HEARING
PETITION FOR PROBATE
OF WILL

NOTICE is hereby given that ROBERT W. CAMPBELL, JR., and CONSTANCE CAMPBELL LARNED, have filed herein a petition for probate of the Will of ALICE R. CAMPBELL, also known as ALICE ROBINSON CAMPBELL, deceased, and for the issuance to said petitioners of Letters Testamentary, reference to which is hereby made for further particulars, and that the time and place of hearing the same has been set for Friday, July 26, 1963, at 1:30 o'clock p.m. in the courtroom of said court, at the Council Chambers of the City of Monterey, California.

Dated: July 9, 1963.

EMMET G. McMENAMIN,
Clerk

By Beatrice Roberts, Deputy
WALKER, SCHROEDER, &
DAVIS,
Attorneys at Law
Sixth and Dolores Streets
Drawer 4887,
Carmel, California
Telephone: 624-2701
Date of First Pub.: 11 July, 1963
Date of Last Pub.: 25 July, 1963

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF MONTEREY

In the Matter of the Estate of LAWRENCE E. WILLIAMS, Deceased.

No. 18014
NOTICE TO CREDITORS

NOTICE IS HEREBY GIVEN to the creditors of the above-named decedent that all persons having claims against the said decedent are required to file them, with the necessary vouchers, in the office of the clerk of the above-entitled court, or to present them, with the necessary vouchers, to the undersigned at the law office of Robison & Whittlesey, southwest corner of Ocean and Mission, Carmel, California, (Box 1686), which is the place of business of the undersigned in all matters pertaining to the estate of said decedent, within six months after the first publication of this notice.

Dated: June 28th, 1963.

MARY F. C. WILLIAMS,
Administratrix with the
Will Annexed (de bonis
non) of the Estate of
LAWRENCE E. WILLIAMS, deceased.

SHELBURN ROBISON and
EBEN WHITTLESEY
Attorneys At Law
Box 1686
Carmel, California
MA 4-3857
Date of First Pub.: 4 July, 1963
Date of Last Pub.: 25 July, 1963

Letters to The Editor...

(Continued from Page Nine)
is to the right of center politically and to the left of center economically. It might well be the most effective and most desirable form of government for this new nation at this particular stage of its development. In any event, personalism is compatible with the basic tenets of democracy, of Christianity, of Buddhism, and of Judaism. It is not compatible, however, with atheistic communism.

"Unstable?" The Diem government has been in power for nine years—since Vietnam was divided by the Geneva Accords in 1954. There is no sign, in Vietnam at least, that the government is on the verge of collapse. Describing a government as unstable, when it has been in power the equivalent of more than two of our own presidential terms, seems irrational. It might be of interest to point out here that early this year (February) the Diem government proclaimed a national policy of "open arms" (chieu hoi) to induce defections from the ranks of the Viet Cong. In less than five months more than 7300 people have returned from the communist fold. Defections in the opposite direction during the same period have been negligible. Quite an accomplishment for a tottering government.

Your fourth protest: "The fiction that this is 'fighting for freedom' is morally reprehensible. If the fight against communism—and therefore for freedom is going on any place in the world today, that place is Vietnam.

Mr. Roger Hilsman, Assistant Secretary of State for Far Eastern Affairs, has said "Vietnam is the testing ground for communist guerilla strategy... Vietnam's twilight war may rank as one of the decisive battles of world history... An effective counter against these guerilla tactics could be quite decisive to Western strategy in Southeast Asia and eventually Africa and Latin America."

It is apparent to those of us living in Vietnam that the American troops who are risking their lives in support of this counter-insurgency war realize, quite literally, that they are "fighting for freedom."

*Washington, June 28 (UPI)

BACH REVIEW...

(Continued from Page One)
day morning brought a musical experience rather than a musical offering. He is a very serene appearing person but what he does with the allegro movements of Scarlatti, Haydn and Mozart is far from serenity. Yet, with his Fantasia by Handel there was something else which came through—a gentle, beautiful touch; limpid, one might say. This touch was evident in the adagio of Haydn's Sonata in E flat major and the Andante con espressione of Mozart's Sonata in D major, K.311. His preference for the Rondo: "Abschied vom Silbermannschen Clavier" by C. P. E. Bach might have indicated this. All in all this was one of the highlights of the Festival and very few were there to appreciate it.

The organ recitals by Ludwig Altman—well known to Bay area audiences—have become a Festival tradition and needless to say a pleasant one, for he continues in his impeccable way. His program for Tuesday afternoon included the Ricercar in C Minor by Johann Pachelbel, the Suite for an Organ Clock by C. P. E. Bach, which was recently discovered by Mr. Altman in Belgium and had its world premiere here this afternoon, Buxtehude's Phantasy on "How beautiful shineth the Morning Star", two fugues by J. S. Bach (in C Minor and D Minor) and the Organ Chorale on "Thy Throne I now Approach", dictated from Bach's deathbed. The Suite for an Organ Clock is a pleasant set of variations upon the sound of a clock chiming and is reminiscent of a Haydn or early Mozart. The fugues by Bach and the chorale were the most impressive. Variety was added by the voices of Katherine Schlinger, soprano, leader of the Bach Festival Chorale, and Jacqueline Layng, alto, who sang J. S. Bach's Chorale Duet from Cantata No. 37 on the same melody used by Buxtehude; this was a delightful combination of voices and organ. Katherine Schlinger also sang the aria from Bach's cantata No. 41, and Jacqueline Layng sang the aria from Bach's cantata No. 169. It was a pleasant afternoon but much too brief.

Tuesday evening's concert opened with a brilliant display of Louise di Tullio's musicianship in J. S. Bach's Sonata for Solo Flute in A minor. Here, because she was unaccompanied, all her ease and grace with this instrument was more fully appreciated. The fast passages with intricate arpeggios seem impossible of accomplishment but Louise di Tullio's nimble fingers and controlled breathing make this difficult composition seem simple. This concert was off to a swinging start and continued so through Telemann's Sonata in A minor for Viola da Gamba and Figured Bass, played by that clever couple Eva and Ralph Linsley (better known as Eva Heinitz and Ralph Linsley) who also performed Vivaldi's Sonata in B flat major for Cello and Figured Bass in which Eva Heinitz showed as much capability with the cello as with the viola da gamba. Eva Heinitz has a penchant for choosing compositions which are bright and lively; the allegro movements

of both these compositions are especially so, especially those of the Vivaldi, but the intricate fingering gives her no problems.

Mary MacKenzie, contralto, sang Dove sei from "Rodelinda" by Handel, Danza, danza, fanciulla gentile by Durante and the recitative and aria from J. S. Bach's cantata No. 76, accompanied by Hazelle Miloradovitch, viola da gamba, and Raymond Dusse, oboe d'amore. There was no wonder that she was so roundly applauded after each of these compositions, for her voice is full, open and unstrained. She moved from the fast, dance-like music of Durante to the majestic recitative and aria by Bach with ease and assurance.

After the intermission came the First Brandenburg Concerto by J. S. Bach, featuring Arthur Krebs, violin and Fredrick Bergstone, horns, Raymond Dusse, Jean Stevens, Charles Price, oboes, Rosemary Waller, violin, and the Bach Festival Orchestra. The minuet movement served as an encore; this was the third performance of this movement during the festival, but strangely enough the performance on Saturday night was the best of the three. Tonight's performance of the entire Brandenburg was generally irregular, and for some reason Rosemary Waller was not at her best.

This marks the approximate half-way point of the Carmel Bach Festival. It has been a stimulating, informative experience thus far; there have been very few compositions which anyone hears often, but many that should be heard often; stress has been placed upon the importance of the cantatas of J. S. Bach, but that is as it should be. Composers between Vivaldi and Mozart have been heard, some virtually unknown. A variety of solo instruments and soloists has been in the spotlight, and attention has been given to the larger works involving many groups of instrumentalists and singers. The next half of the Festival should prove an exciting musical experience.

CARMEL LITTLE LEAGUE

P.A. Max won the Carmel Little League championship. Now they play the Carmel Valley Hacienda Red Socks. They played last night in a series two out of three. P.A. Max beat them 3-2. Jack Campbell pitched; he allowed 4 hits and the Carmel Valley team used two pitchers. The P.A. Max got 3 hits—two doubles by Jack Campbell pitcher and a single by Doug Hunter.

They will play the second game at 6:00 in the Little League park in Carmel and if the Valley wins tonight, they will play again Saturday afternoon at 1:30 at the Little League park.

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The Carmel Pine Cone

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Let's Call It...

Maria Christina: born to Prof. and Mrs. George J. Thaler, Carmel; July 13, 1963.

Geoffry Jackson: born to Mr. and Mrs. J. D. Tibbitts, Carmel; July 10, 1963.

Wendlyn Elizabeth: born to Mr. and Mrs. Jacob B. Wickham, Carmel; July 13, 1963.

Randy Alan Mulhern: son of Mr. and Mrs. Arlen Ray Mulhern, Pebble Beach; June 29, 1963.

Royce Gordon Fraley: son of Mr. and Mrs. George Gordon Fraley, Pebble Beach; July 8, 1963.

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Many Thanks

A most gratifying communique has been received by Mrs. Rutherford H. Towner, Carmel, of the World Affairs Council, in regard to the recent vacation of a group of United Nations' delegates in our area. With her permission we are

reprinting the following:

Dear Mrs. Towner,

The delegates are still bubbling with enthusiasm about their visit to your State. Without exception, the delegates were completely captivated by its warmth and hos-

pitality, as exemplified by you and your family. We hope that you enjoyed the experience as much as they did.

California is by far the most popular trip that we offer to the delegates. It is a fabled land to them, with its combination of

scenic beauty and man-made wonders. But it is only when they have the opportunity to meet and stay with families there that they can realize the spirit of the State. From their experience with you and the other families who so generously hosted them, they have carried back to New York the happiest, healthiest memories.

On behalf of my Committee, our contributors, and myself, may I extend our heartfelt thanks.

Sincerely,
Mrs. Ellen Stoutenberg
Travel Consultant

New Play Bows at Bough

The Golden Bough Circle Theatre will introduce a number of new faces to Carmel audiences during the six week run of "Let's Get a Divorce," the Sardou comedy which opens tomorrow night.

From Seattle comes ingenue Jackie Burke, and from Sacramento, comedian Harry Leisk, to play wife and rival, respectively, of a staid French husband impersonated by Frederick Rider. The play opens as the lady and her would-be lover are awaiting the passage

of a divorce law, which would enable her to shed her jealous mate.

Charles Osborn of Merced will be on hand to play a sympathetic friend of the husband, fleeing his own wife from country to country. Three local beauties not above casting him an eye are played by Anita Tonn, Lisa Treat and Margaret Phillips. News that the divorce bill has been voted in sends all four into a flurry of anticipation.

But a suspicion that divorce will merely flip them all from the frying pan to the fire induces the husband to work up a plot. The ensuing complications involve Jared Mays, Dennis Taplin, Bob Green and Lee Hogan in some of the fastest action ever seen on the Circle stage.

Terry Poland and Victoria McCallum, as domestic servants, also become entangled in the farcical goings-on. Director Larry Wismer keeps the whole thing crackling over a lively flame.

"Let's Get a Divorce" plays Friday, Saturday and Sunday of this week, and on succeeding weekends through September 1st.

The Sur Coast

By ELIZABETH FULLER JONES

FRITZ FAISS, ARTIST, who is presently in residence at Big Sur Hot Springs Lodge, is giving a series of lecture programs, with slides, at the Coast Gallery, Big Sur.

The first, last Friday, was entitled "The Development Of Modern Art," and met with an en-

thusiastic audience. The next will be tomorrow night, at 8:30. "Chagall," the final slide-lecture will be Friday, August 2 on the "Masters Of The Bauhaus."

Mr. Faiss is currently giving group and individual instruction in painting and sculpture at the Hot Springs Lodge, during his vacation summer from San Fernando State College, where he is an instructor.

AQUA CAMP is in progress at the Pico Blanco Boy Scout Reservation situated in a 1400 acre wilderness area fourteen miles up the Palo Colorado Canyon Road. This week, boys 14 years and older from Monterey, San Benito and Santa Cruz counties are participating in advanced waterfront skills under the supervision of assistant scout executive, William J. Lidderdale. Mr. Lidderdale recently returned from Scouting Region XII where he taught waterfront skills. He is a graduate of the National Scout Council Aquatic School and has been active in the National Aquatic School.

THE SOUTH COAST SCENIC AREA ZONING is scheduled for a hearing before the Monterey County Board of Supervisors, July 29, 1963 at 2:00 P.M. in Salinas.

COAST MASTER PLAN copies may be obtained from the office of the Planning Director, Monterey County Courthouse, Salinas. The Plan adopted in November of last year, by the Monterey County Board of Supervisors, is to govern the development along the coast from Malpaso Creek to the San Luis Obispo County line.

SENATOR FRED FARR'S Scenic Highway Bill was signed into law last week by Governor Brown. The bill establishes an all over plan for scenic highways in California, including our famed Highway One along the Sur Coast. An advisory committee comprising seven county and city officials (appointments of the Governor) will set up a master plan and act as an advisory committee to the Department of Public Works. Included in their work will be the control of billboard advertising and the establishing of standards of beauty in highway construction.

A POETRY CONTEST for all California poets is being held by the Ina Coolbrith Circle of California (a group founded in 1919 in honor of California's first poet laureate.) The contest is open to all poets and the deadline is September 30th. Entries and further information may be obtained from the Poetry Contest, 2421A Ellsworth Street, Berkeley, California.

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